

The R.A.M. Club Magazine.

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Sir Hubert Parry.

The death of Sir Hubert Parry on October 7th last came as a shock to British musicians in general, and especially to that institution over which he had presided with such signal success for nearly a quarter of a century. Not less keenly than at the College was the loss felt at the Academy, where he had many friends, and this feeling was sympathetically voiced by Sir Alexander Mackenzie at the orchestral rehearsal on October 8th, when he said: "You have doubtless heard the deplorable news of this morning, the untimely death of Sir Hubert Parry. I am too deeply moved to say more just now than that our country has lost one of the very greatest musicians she has ever produced. The man who wrote 'Blest pair of Sirens' was a genius, and we have parted not only with a big personality, but a great personal and very dear friend. No one knows better than myself, who has had the privilege of working with him in harmony and peace for over 25 years. Of all that I must defer speaking till later. At present words won't come as they want to. He would not have wished to interrupt the work of students, but we shall play the Funeral March from the Eroica Symphony before proceeding further." The Funeral March was then played, both orchestra and audience standing.

A further expression of sympathy in the following terms was sent to the Royal College by a number of R.A.M. students:—

"We, the undersigned, on behalf of the Students of the Royal Academy of Music, desire to offer you our very deep and sincere sympathy in the great loss you have recently sustained by the death of your Director, Sir Hubert Parry.

"While we feel that it is impossible for us fully to enter into your loss, which to so many of you must be of an intimate and personal character, yet we do realize, so far as young students are able to, that by the death of your Director there has passed away one who was not only a great composer and a learned historian, but one who by his high ideals and his single-minded devotion to our Art, has greatly helped to raise the whole standard of music in England, and to win for English music and English musicians a world-wide respect and esteem.

"We feel that his life of strenuous work and high endeavour, so unexpectedly brought to a close, is a great and inspiring example to all earnest students of music, and as we know he was a very old and greatly valued friend of our Principal, Sir Alexander Mackenzie, and that he took a real interest in the work and success of our Academy, we feel that your loss is in no inconsiderable extent ours also.

"As upon several occasions in the past, some of our fellow students have had the pleasure of joining with some of yours in pleasant social intercourse, we feel that we should like you to know that we are thinking of you at this time, when so great a trouble has fallen upon your College and so great a calamity upon English musical art."

To this the R.C.M. students sent a reply as follows:—

"On behalf of the pupils of the Royal College of Music, we wish to offer you our deep gratitude for your beautiful expression of sympathy with us in our great bereavement.

"We have lost, not only our Director, and a remarkable personality, but a beloved friend; and it helps us to know that our grief is shared by so many who knew and appreciated him.

"We feel, too, that his great spirit is not dead, but still inspires us to do our best to further the development of the Art he loved."

This interchange of sentiments would have been peculiarly grateful to the broad-minded Parry, whose immutable policy it was to cultivate the friendliest relations with the Royal Academy, and it cannot but make us realise how true it is that the two great institutions, while preserving their individual lines of work in pursuit of a common object, the furtherance of musical education, can be rivals without loss of mutual esteem.

The *R.C.M. Magazine*, both naturally and properly, devoted its last issue to the appreciation of Parry, in many aspects from a variety of pens. I may be permitted to add a leaf to the wreath woven by his friends, and to quote the following from an article contributed to the musical press last autumn:—

"Like Mendelssohn, Parry was singularly fortunate in birth and circumstances; but no one can deny that he richly deserved all the recognition which was so amply accorded to him, for there was about him and his work nothing petty or insincere. The man can be seen in his music, in his books, in his labours on behalf of his fellows, for whatever he under-

took to do was done with the whole force of his nature, and with the clear imprint of a lofty spirit. From his appearance, one would have taken him for a typical English squire, fond of sport and an out-of-door life, which indeed he was; but it was impossible to be long in his company without recognising that he was much more than that, a man with high ideas and an overwhelming sense of duty. He was no *roi fainéant*. It is not perhaps generally known what a large amount of time he devoted since the war to the work of the Council for the Relief of the Professional Classes, an organisation which has spent £20,000 in providing engagements for necessitous musicians, and is now giving some eighty concerts a week; but, as a matter of fact, he only missed one meeting, and that was because his motorcar broke down, and he was unable to get there in time! He never employed a secretary to conduct his correspondence, but insisted on writing all letters himself, and he would never accept any position on the understanding that it was to be purely ornamental. That was not Parry's way.

"Such a personality found a congenial sphere at the Royal College of Music, where in the course of the last twenty-four years he had the opportunity of influencing directly or indirectly many hundreds of young lives. The full measure of that influence can only be realised by those who have come under it, but its character may be gathered from perusing the addresses which he periodically delivered to his College students. Their dominant note was earnestness and sincerity, with an insistence on the necessity of preserving high and pure ideals. It was the aim, more than the actual achievement, which mattered; that was his constant text in one form or another, delivered with a force which could not but impress his hearers.

"These same qualities marked his published writings, and even more than their learning and critical judgment stamped them as being emphatically worth while. Take, for example, his 'Evolution of the Art of Music.' What better book could there be for making a student realise that history was not the jejune, ill-arranged subject it is so often made to be, but was a live and vital thing, with its lessons which could not be ignored by the extremest modern, unless he was extraordinarily perverse? The sub-title, 'The Story of the Development of a Great Personality,' of his book on Johann Sebastian Bach is eloquent of his standpoint. The mere gathering and correlation of facts and dates was entirely subsidiary with him; what interested him was the study of how a man's nature and music developed concurrently; and thus the reader gained some insight into the personality of

one of the world's greatest composers. His book on 'Style in Musical Art' was based on a scheme for a series of lectures during his Oxford professorship, planned to take several years in delivery. His resignation before their completion put an end to the scheme, but he remodelled it, re-wrote it, and the book was the result, a book showing a comprehensive grasp of his subject and a well-balanced judgment. Mention must also be made of his 'Summary of Musical History,' for Messrs. Novello's 'Musical Primers,' of which he and Stainer were the joint editors.

"When Grove planned his great Dictionary, Parry was naturally one of the band of contributors he gathered round him. The articles he wrote on Form, Harmony, the Sonata, the Symphony, &c., were amongst the most valuable, and displayed to the full his mastery over any subject he chose to treat. Vol. III. of 'The Oxford History of Music' on 'The Seventeenth Century' was yet another inestimable contribution to musical literature. His lectures on 'The Significance of Monteverde' (before the Musical Association three years ago) and on 'The Meaning of Ugliness in Art' (delivered at the International Musical Congress of 1911), as well as many others, were characterised by all these features of independent lines of thought which were of such high importance with him.

"These literary works were sufficient in themselves to ensure for Sir Hubert Parry a high place in the estimation of his brother musicians who take their art seriously; but the judgment of the general music lover was necessarily based more upon his compositions. These are too numerous for even a bare recital of them here; but they include symphonies, pianoforte and chamber music, choral works of large design, part-songs, organ music, and many songs, besides a little church music. What can one say of these, but that they are characteristic of the composer himself? Of the technical mastery, and the ease with which he managed large effects, it is superfluous to speak. He wrote with exceeding quickness, but no one was more careful to revise what he had written. Just accentuation was with him a fine art, and the carrying out of large and elevated ideas almost an obsession, none the less so because it was unaffected and not a deliberate aim. With Parry effect for the mere sake of effect was a thing to be despised, a principle as sound in music as it is in architecture; but possibly he carried it to a length which militated against the immediate popularity of many of his works. He was so intent upon the expression of his idea, that sometimes he left his audience behind him, creating the impression that he was talking or writing above their heads. That in itself is no reproach—the same thing has been said of other composers,

Beethoven among them—and it is true that 'easy come and easy go' is as valid an apophthegm with regard to music as to money. Music that has enduring qualities repays study.

"The question is, has Parry's music that quality which will win for it appreciation in the long run? To dogmatise would be futile; it is only possible to state one's personal belief and to express sympathy with that writer who said he believed there was 'a future for Parry's music.' If the composer had been a dullard, his works would naturally die with him, but not even his severest critics would deny that he had something to say. All that they affirm, is, that he did not condescend to court popularity by the trick of substituting ornament for ideas, vesture in place of body, and that consequently he missed his road. One may agree that had he consented to attach a little more importance to the manner in which his ideas should be presented, his music would have stood to gain in every way, but it is hardly possible that works of such lofty conception should not eventually wax in public estimation as they become better known. It is a matter of familiarity breeding affection, as evidenced by the appreciation now extended, for example, to 'Blest pair of Sirens.' If Parry's best works were revived, they would gain new admirers, and his position as one of the strongest figures in our national school would be indubitably conceded.

"In person, Sir Hubert Parry was tall, robust, and like David, of a ruddy complexion, giving always the impression of an exuberant vitality. Unconventional in deportment, he did not lack that dignity which comes from a vigorous personality. Unaffectedly genial as he was, not even the most irresponsible of his students would ever have thought of overstepping the boundary of respect and good taste. Doubtless, being human, Parry had his faults, but they were trivial compared with the large-hearted nature overflowing with energy and enthusiasm which infected those within the radius of its influence with a large amount of those qualities. Above all things, he was a *man*, and one, moreover, who by holding aloft the standard of high ideals left the world, so far as in him lay, a better and a purer place for his having dwelt in it."

J. PERCY BAKER.

A Patron of British Music.

If ever anyone deserved this title it is surely Mr. W. W. Cobbett. It has often been applied to those who have adopted more or less conventional methods, but Mr. Cobbett has added to munificence individual and thoughtful ways of aiding British music and musicians. His Phantasy Competitions have by now become familiar in our mouths

as household words, and have been successful in adding to our chamber music many interesting works. The competition last year, for viola and piano, was won by Mr. York Bowen. He has also established the Cobbett Free Library of British Chamber Music, which is to be administered by the Society of Women Musicians at 92, Victoria Street, S.W. 1. The objects are to promote, among lovers of Chamber Music, acquaintance with the many remarkable works which have appeared during recent years from the pen of native Composers:—1. By giving them access to the Library for the purpose of Study. 2. By lending them single copies (score and parts) of the catalogued Music to try over, provided they are willing to comply with the conditions. 3. To further the interests of British Composers. To this end the users of the Library, who can afford it, are appealed to either to keep the Music lent, in which case the librarian will order a fresh copy, or to order a copy for themselves from the publisher.

The formal opening took place on October 2nd, when Mr. Cobbett spoke as follows:—"What brought me to the conviction that something of the kind was needed was this: the purchase of new music is more or less of a gamble, and one which every musician cannot afford. Now, if he wishes to make acquaintance with chamber music of the neo-British school he can take out a piece, try it, and if it turns out as far as he is concerned, whether from personal taste or some technical reason, to be what Tommy calls a 'dud,' he can return it and try another. This process can be repeated and in the end he may like to acquire several—I hope he will—to his own advantage, to the advantage of the composer and publisher, and to the advantage of native art. I hope also that music lovers will like to come here occasionally to study scores, &c. I am absolutely convinced that much of this music requires but to be known to be loved, not entirely because it is British, but for its intrinsic merit. I say 'not entirely,' for I cannot think that the British element goes for nothing. Our detractors have said that all our music is influenced by foreign models, but it is no more and no less true than if it were said of the music of any other nation. I know no music worth anything that is uninfluenced by what has gone before, but you will not find in any country composers who have more clearly and unmistakably an idiom of their own than Frank Bridge, John Ireland, J. B. McEwen, Arnold Bax, Joseph Speaight, and others, and I suggest that for ethnical reasons the idiom will naturally appeal more to British than to foreign hearers and performers, just as, for instance, certain music of the d'Indy school appeals far more to the French than to us. It does not, like Debussy's, quite rise to the level of *universal* music, and what there is within it of the soul of France is discerned perhaps by the Frenchman alone. He looks for it, revels in it, and extols it so that other nations shall hear. We British, on the other hand, are the most self-deprecatory nation on the face of the earth when Art is concerned, and to the soul of England enshrined in music we turn a deaf ear. I wish I could help to cure this deafness. All my little schemes are to that end. The catalogue I hold in my hand contains to-day 115 works, if scores are included, from the pens of fifty composers, and I can say this: it does not contain a single pot-boiler. The shop ballad has no analogue in chamber music. He who belongs to the honourable category of chamber music composers knows that work is expected of him in which he will express his highest aspirations, and from which he has no hope of gain. He makes this sacrifice to the Muses, and that British composers should so often have made it has attached me to the cause I advocate."

Yet another competition recently decided was for the best violin of British make, the prizes being awarded by the votes of the audience present at a Chamber Concert given by Mr. Cobbett at Æolian Hall

on January 4th, in aid of the Fund administered by the Music in War-time Committee. Fifty-six instruments were sent in, from which Mr. Cobbett selected what appeared to him after trial to be the five best, dividing the prize between the respective makers, viz., Mr. William Glenister, Mr. T. E. Hesketh, Mr. A. Hume, Mr. Percy Lee, and Mr. Arthur Richardson. Of these, two—Mr. Glenister and Mr. Richardson—were selected to compete for a supplementary prize of ten guineas, with a second prize of five guineas added by Mr. W. J. N. Whittall, to be awarded after a public test. For this purpose Mr. Cobbett, with the aid of the London String Quartet and Miss Ethel Hobday, organised the concert at Æolian Hall, at which H. Waldo Warner's Folk-Song Phantasy Quartet was performed twice. The first time the instruments used by the leader and the second violin were by Mr. Glenister, the second time those by Mr. Richardson, and the audience were asked to pronounce, by voting papers, on the respective merits of the two makers. The result was that Mr. Richardson won the first prize with 247 votes against his opponent's 145. The winning first violin was then put up to auction by Mr. Anson Breach, chairman of finance of the Music in War-time Committee. Starting at £20, the bidding rose slowly to £33, at which figure the instrument was knocked down to a Canadian soldier, Sergt. Unwin, who, together with the maker, was called to the platform to receive the congratulations of the audience. Mr. Cobbett himself acquired Mr. Glenister's instrument as a memento of the occasion. It is pleasant to record that the Fund benefited by the Concert to the extent of £78.

Mems. about Members.

On October 3rd, Dr. H. W. Richards delivered a lecture on "Organ Accompaniments" at St. Anne's, Soho, before the Choir Trainers' League.

The November *Musical Times* contained a letter from Mr. F. Corder on Chord Classification.

On behalf of Red Cross Funds Mr. Landon Ronald gave a concert of humorous music at Queen's Hall, on October 28th, amongst those assisting him being Sir A. C. Mackenzie who conducted "Under the Clock" from his "London Day by Day," and Sir Frederic Cowen who conducted the last movement of Haydn's "Farewell" Symphony. The programme included Richard Blagrove's "Toy" Symphony where the names of Sir A. C. Mackenzie and Mr. Edward German figured amongst the 2nd violins, and those of Mr. York Bowen and Mr. Alfred Gibson amongst the violas, while Sir Frederic Cowen played the rattle. Reporting the performance *The Musical Times* says:—"Mr. Landon Ronald began conducting this (with a 9-foot baton), but later Sir Alexander Mackenzie, apparently growing tired of his work as second violin, made his way to the desk and superseded him by summary methods, only to be himself ejected later by Sir Frederic Cowen and Mr. Edward German. It was difficult to say exactly when the work ended, as it gradually resolved itself into a romp to the strains of 'Sir Roger de Coverley.'"

In the November number of *Musical Opinion* there was a long article on Sir Hubert Parry by Mr. J. Percy Baker.

The will of the late Dr. W. G. McNaught was proved at £9,470.

Dr. Richards and Dr. Shinn were amongst the speakers at the R.C.O. Diploma Distribution on January 18th.

Mr. Charles Macpherson has been admitted to the Livery of the Worshipful Company of Musicians.

On January 22nd and 29th, two lectures on Violin and Piano Sonatas were delivered at the Royal Academy of Music by Dr. H. W. Richards, who, with Miss Winifred Small, played the illustrations.

The February issue of *The Music Student* was a special Music Teaching number, and contained articles by Mr. Stewart Macpherson, Dr. Richards and Mrs. Curwen, and also a summary of a lecture on "Children's Music," delivered by Mr. Tobias Matthay to the Music Teachers' Association on November 23rd.

For the October number of *The Musical Herald* Mr. Ernest Fowles wrote an article, "The Question of Speed," in connection with the Associated Board Examinations for 1919.

Mr. Louis N. Parker gave a lecture on "Provincial Memories" before the Musical Association on December 3rd.

The sympathy of the Club will be extended to Mr. Betjemann on the recent death of his wife, who as Rose Dafforne studied singing at the Academy.

On January 11th, Mr. Stewart Macpherson lectured at the Regent Street Polytechnic on "The Music Teacher of to-day and his opportunities."

An article by Mr. J. Percy Baker, "Where shall the Organist come in," appeared in the February number of *Musical Opinion*, and another, "A National Rejoicing without Music," in the *Musical Herald* for March.

At the Thanksgiving and Commemoration Service for Musicians held in Southwark Cathedral on February 8th, Sir Alexander Mackenzie read the Roll of Honour of Musicians killed in the war.

Mr. Plunket Greene gave a vocal recital at Æolian Hall on January 22nd.

On March 7th, Madame Elsie Horne gave a Lecture-Recital on "Nature in Music" at the Public Hall, Harpenden. She recently completed a five weeks' engagement at Havre for the Y.M.C.A. with this lecture, which she has also given in various other places.

Miss Dorothea Webb gave a song recital at Æolian Hall on November 21st.

Miss Adelaide Rind and Miss Marian Jay gave a vocal and violin recital at Wigmore Hall on December 1st.

Miss Winifred Christie has been in America since October, 1915. During that time she has toured with the Boston Symphony Orchestra in the principal cities of the States, and has played at orchestral concerts and solo recitals as far west as California.

Among the lecturers at the Teachers' Week of the Music Teachers' Association were Mr. Ernest Fowles ("The Mental Study of Music") and Mr. Stewart Macpherson (a course of four lectures on "The Teaching of Rhythm and Form").

Miss Olive Turner, who has been lately elected a Fellow of the Academy, won the first prize in a competition held by the Society of Women Musicians for the best composition of a set of pieces for the pianoforte. The judges were Messrs. Frank Bridge, J. B. McEwen, and Felix Swinstead. Miss Turner's V.A.D. work at Roehampton has evidently not interfered with her musical gifts.

On November 7th, Miss Evangeline Livens gave a pianoforte recital at Æolian Hall.

Dr. Ernest Jones would be grateful if all MSS. by the late Morfydd Owen were forwarded to him at 69, Portland Court, W.1, as he wishes to make a complete collection of his wife's works.

Mr. Edward German's latest work, "A Theme and Six Diversions," was produced at the Royal Philharmonic Concert on March 26th. The composer has preferred the term Diversions to Variations, inasmuch as the former are more free in style than the latter.

Vol. IV. of "Germany in Defeat: A Strategic History of the War," by Count Charles de Souza, was published last autumn by Messrs. Routledge & Sons.

Mr. Tobias Matthay, whose booklet "The Problems of Agility" has been lately published by the Anglo-French Music Co., delivered his lecture "On Children's Music" to the Music Teachers' Association on November 23rd. His "Five Cameos for Miniature Players" and four pieces from his Sketch Books Nos. I. and II. were played at an Invitation Concert at Æolian Hall on March 14th.

Club Doings.

On November 12th, 1918, a well-attended Social and Musical Evening took place at the Duke's Hall, when the following music was performed. Miss Gladys Chester played the Sarabande, Double, and Bourrée from Bach's Sonata in B minor for violin alone, later contributing Albert Sammons' Aubade, and Scherzo-Valse by Chabrier-Loeffler, in which she was accompanied by her brother, Mr. Russell Chester. Mr. Harold Craxton, lately appointed a Professor at the Academy, gave several pianoforte solos, which included Minuet, Air, Dance, and Air on a Ground Bass by Purcell, a Sonata by Arne, and a group of Debussy pieces, "Les Collines d'Anacafi," "Reflets dans l'eau," and "L'isle joyeuse." The singer was Miss Adelaide Rind, who at short notice took the place of Miss Olga Haley, laid aside by illness. Her groups included "Recitatif et Cavatine de Cérés" (Proserpine) by Paisiello, "Chanson du Papillon" by Campra, "From Rosy Bow's" by Purcell, three Chansons de Basse Bretagne, "Ma douce Annette," "Non, le tailleur n'est pas un homme," and "Chanson alternée," "A Fairy Love Song" (Songs of the Hebrides) arranged by Mrs. Kennedy-Fraser, and "The Fiddler of Dooney" by Sidney Homer. The programme was much enjoyed by all.

In conjunction with the Society of British Composers, the Club had arranged a Musical Evening for December 7th as a welcome to Mr. B. J. Dale and Mr. Frederick Keel on their return from Ruhleben, but unfortunately it had to be postponed owing to the illness of Miss Myra Hess. However, it duly came off on January 11th, with great success, the audience numbering 400. The programme mainly consisted of compositions by the two guests of the evening, but two of the late Morfydd Owen's songs, "To Our Lady of Sorrows" and "Slumber Song to the Madonna," were sung "In Memoriam" by Miss Adah Rogalsky, accompanied by Miss Ethel Bartlett. The proceedings opened with Mr. Dale's Sextet for six violas, played by Messrs Lionel Tertis, H. Warner, Eric Coates, R. Jeremy, A. Blakemore, and F. Howard. His Fantasy for viola and pianoforte was given by Mr. Tertis and Miss Myra Hess, this latter artist closing the programme with the Sonata in D minor in its entirety. Mr. Frederick Keel, accompanied by Mr. Dale, sang a group of six songs, all composed at Ruhleben. The first four, "In Prison," "Longing," "Mother Carey," and "Port of Many Ships," were his own, and the others, "O Mistress Mine," and "Come away, Death," were Mr. Dale's.

At the interval, Sir Alexander Mackenzie made a short speech of welcome. He said; "This evening's meeting is no ordinary gathering, and I propose to make a short interlude which is not announced upon the printed programme. We are gathered together this evening, not merely to listen to some excellent music performed in a beautiful and sympathetic manner, but we are here to welcome home two distinguished members of our staff on their return after a long and dreary internment, borne with much patience and courage, in an uncomfortable country. But, although they have been far away from us for some four years, our thoughts have often been with them, and we have been able to keep in touch with them. We know, also, that they often thought of us, and were continually looking forward to the time when they would be able to rejoin their many friends. Mr. Keel has long been eminent as a singer and teacher of singing, but his admirable songs which we have listened to this evening with so much pleasure have revealed to me that he has other gifts, which I admit I was unaware that he possessed. Mr. Dale has already won for himself a place in the very front rank of the most distinguished of our young native composers. We most cordially welcome them back to their families and their friends, and to continue their work in different spheres under happy and congenial conditions. There is, however, another thought which comes to my mind at this moment. I regard the release of these two British musicians from their German confinement as typical of the release of British music from the demoralising influence of German composers, under which for so many years it has suffered. In past years I have frequently referred in no uncertain language to the fact that German music had been consistently degenerating and deteriorating, while, on the other hand, English music had been as certainly progressing in a sound and healthy manner. I believe the time has now arrived when we have cast aside all forms of German influence upon our native art. It is no fanciful thought that the return of our friends from Germany to their native country suggests that the complete breach has now been made, and may be dated from the present time. This is a unique occasion, and one which it is hardly possible ever to occur again. In your names I extend a most cordial welcome to our friends, Mr. Dale and Mr. Keel."

Mr. Dale, in his reply, referred to the fact that some years ago, while England and Germany were at peace, the performance of Sir A. C. Mackenzie's "Britannia" Overture had been prohibited in Germany, yet during the war this overture had been performed at Ruhleben, and received with great enthusiasm, although he should prefer not to say very much about the performance.

Mr. Keel also replied, giving some reminiscences of their enforced stay at Ruhleben.

Although Miss Olga Haley was unable, as stated above, to sing as announced on November 12th, she very kindly redeemed her promise on March 8th, when a large audience was present. Her songs were:—"Tu mancavi a tormentarmi" (Cesti), "Cangia, cangia tue voglie" (Fasolo), "Dido's Lament" (Dido and Æneas) (Purcell), "Trois belles Princesses" (Chanson Canadienne) (Vuillermoz), "Triste est le Steppe" (Gretschaninov), "Le jardin mouillé" (Roussel), "Fantoches" (Debussy), "All in a garden green" (Lidgley), "Harvest of Sorrow" (Rachmaninov), "Cuckoo Song" (Quilter). Mrs. Edward Haley accompanied her daughter. Mr. Spencer Dyke, accompanied by Mr. Victor Booth, played Saint-Saëns Violin Concerto in B minor Op. 61, Leclair's Sonata in D, and a final group of short pieces—"The North Wind" (Rowsby Woof), "Breath o' June" (J. B. McEwen), "Humouresque"

(A. Sammons), "Cradle Song" and "The Dusky Maid" (Peggy Cochrane). The performances of the artists evoked the warmest applause from the audience, the meeting passing off most successfully.

The Annual General Meeting was held at the Academy on February 1st, when Mr. Thomas B. Knott was voted to the Chair. After the minutes of the Annual General Meeting on January 31st, 1918, had been read and confirmed, the Secretary read the Report of the Committee as follows:—

REPORT.

The Committee begs to presents its 29th Annual Report.

In the course of the past year, the affairs of the Club have been considerably deranged by illness and other causes. Early in the year, it seemed advisable, owing to the menace from the air, to postpone the usual Social Meeting until the conditions were more propitious, but a Meeting was arranged to take place in April. Just as the programme had been settled however, the sudden illness of the Secretary necessitated its being put off. Eventually, it was held on June 26th, when Dr. H. W. Richards played several solos on the organ presented to the Academy by Mrs. Threlfall, and Mr. Charles Wreford gave some humorous recitations. Miss Adelaide Rind, who had promised to sing, was unfortunately taken ill on the day, but owing to the kind offices of Mrs. Russell, her place was filled by Miss Perkins, Miss Crossman, and Miss Lister, and thus the evening passed off quite successfully.

At the next meeting, on November 12th, Miss Olga Haley, the vocalist who had been announced, was similarly incapacitated from appearing, but the Committee was fortunate in being able to bespeak the kind help of Miss Rind, Mr. Harold Craxton gave pianoforte solos and Miss Gladys Chester was violin soloist. Yet another meeting was arranged for December 7th, in conjunction with the Society of British Composers, by way of welcome to Mr. B. J. Dale and Mr. Frederick Keel on their return from Ruhleben, but here, again, the illness of one of the principal artists occasioned a postponement until January 11th. It thus belongs properly to the succeeding year, and will be further recorded in the next report. Except for these unfortunate occurrences the meetings were all very successful, and the Committee is greatly indebted to the ready and generous help of the artists who contributed to that result.

The Committee also is grateful to the authorities of the Royal Academy of Music for permission to use the Duke's Hall, and for many other courtesies in connection with the various meetings of the Club.

Seventeen new members have been elected to Branch A during the year, and 90 to Branch B. The membership now is:—Branch A: Gentlemen, 178; Ladies, 230; Hon. Members, 3; Branch B, 192. Total, 603, as compared with last year's total of 519. The Committee desires to mention with appreciation the able and energetic services rendered to Branch B by Mr. Russell Chester, to whose untiring work this increase is largely due.

The Club has to deplore the loss by death of several of its most esteemed members. Foremost amongst them was Sir Hubert Parry, the Director of the Royal College of Music and an Honorary Member of the R.A.M. Club, whose death was keenly regretted not only in the Institution over which he presided, but also in the Senior Institution with which he had ever maintained the most cordial relations, and the doings of which he never failed to follow with the most genuine interest. Within a few days of his decease, Dr. W. G. McNaught also passed away suddenly. One of the original members of the Club, he had served for some time as a Member of the Committee. The next to go was

Mr. Stephen Kemp, whose amiable and sincere character will long be held in remembrance by those brought into contact with him. Mention has also to be made of the lamented death of Mr. Henry R. Eyers, who for thirteen years carried out the duties of Hon. Treasurer with unsurpassed ability and enthusiasm. The toll exacted by the war includes the name of Lieut. Henry S. Sanders, who was killed in France on August 21st whilst gallantly leading his men into action.

The Committee has the pleasure of recording the handsome donation of £100 from Mr. William Adlington, a sum which has been invested in War Stock. As a mark of appreciation of his generosity, the Committee begs to nominate Mr. Adlington for election as an Hon. Member of the Club, a proposal which will no doubt be received with unanimous approval.

Owing to abnormal conditions created by the war, it was felt that the sum of £10 10s. annually offered as the R.A.M. Club Prize for Academy Students, might, for the time being, be more profitably allocated to the Students' Aid Fund, and this course has accordingly been followed. Now that the war is over, and a peace on a firm basis is in process of arrangement, the hope may be indulged of better conditions being re-established, and of the increased activity of the Club in maintaining the objects with which it was founded, viz., of serving as a link between the Academy and all those who owe it allegiance.

The accounts show a good balance in hand, which would, however, be still better had all subscriptions been paid up to date. The Club would be saved much expense in printing and postage were subscriptions paid when due on January 1st in each year.

The President, Mr. Ben Davies; four Vice-Presidents, Mr. G. H. Betjemann, Mr. J. B. McEwen, Mr. Reginald Steggall, and Mr. W. E. Whitehouse; and four members of the Committee, Dr. Richards, Mr. Douglas Redman, Mr. Ernest Fowles, and Dr. Stanley Marchant, retire from office, and, under the rules, are not re-eligible to the same position for the ensuing year. The Treasurer, Secretary, and Auditors who also retire are re-eligible.

Mr. H. J. Timothy moved, and Mr. Henry Thomas seconded, that the Report be adopted. This was passed unanimously.

The audited Balance Sheet was presented to the meeting, and passed on the motion of Mr. Charles S. Cook, seconded by Mr. James Walsh.

BALANCE SHEET FOR 1918.

| <i>Dr.</i> | | | | | | | | | | £ | s. | d. | |
|------------|----------------------------|-----|-----|-----|-----|-----|-----|-----|-----|----|----|----|---|
| To | Balance in hand... | ... | ... | ... | ... | ... | ... | ... | ... | 44 | 1 | 6 | |
| „ | Subscriptions (Gentlemen)— | ... | ... | ... | ... | ... | £ | s. | d. | | | | |
| | 1917, 4 at 10s. 6d. ... | ... | ... | ... | ... | ... | 2 | 2 | 0 | | | | |
| | 1918, 82 „ ... | ... | ... | ... | ... | ... | 43 | 1 | 0 | | | | |
| | 1919, 11 „ ... | ... | ... | ... | ... | ... | 5 | 15 | 6 | | | | |
| | 1917, 1 at 7s. 6d. ... | ... | ... | ... | ... | ... | 0 | 7 | 6 | | | | |
| | 1918, 19 „ ... | ... | ... | ... | ... | ... | 7 | 2 | 6 | | | | |
| | 1919, 4 „ ... | ... | ... | ... | ... | ... | 1 | 10 | 0 | | | | |
| | | | | | | | | | | | 59 | 18 | 6 |
| „ | Subscriptions (Ladies)— | | | | | | | | | | | | |
| | 1914, 1 at 5s. ... | ... | ... | ... | ... | ... | 0 | 5 | 0 | | | | |
| | 1915, 2 at 7s. 6d. ... | ... | ... | ... | ... | ... | 0 | 15 | 0 | | | | |
| | 1916, 6 „ ... | ... | ... | ... | ... | ... | 2 | 5 | 0 | | | | |
| | 1917, 14 „ ... | ... | ... | ... | ... | ... | 5 | 5 | 0 | | | | |
| | 1918, 165 „ ... | ... | ... | ... | ... | ... | 61 | 17 | 6 | | | | |
| | 1919, 47 „ ... | ... | ... | ... | ... | ... | 17 | 12 | 6 | | | | |
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| | | | | | | £ | s. | d. |
|--|-----|-----|-----|-----|-----------------|------|----|----|
| | | | | | Brought forward | 192 | 0 | 0 |
| To Subscriptions (Branch B)— | | | | | | | | |
| 1918, 101 at 5s. | ... | ... | ... | ... | 25 | 5 | 0 | |
| 1919, 54 „ | ... | ... | ... | ... | 13 | 10 | 0 | |
| | | | | | | | | |
| „ Receipts for Social Meetings... | ... | ... | ... | ... | ... | 38 | 15 | 0 |
| „ Dividend on £200 War Loan | ... | ... | ... | ... | ... | 15 | 6 | 8 |
| „ Donation from Mr. W. Adlington | ... | ... | ... | ... | ... | 10 | 0 | 0 |
| | | | | | ... | 100 | 0 | 0 |
| | | | | | | | | |
| | | | | | | £356 | 1 | 8 |
| | | | | | | | | |
| Cr. | | | | | | £ | s. | d. |
| By Printing | ... | ... | ... | ... | ... | 14 | 7 | 11 |
| „ Club Magazine | ... | ... | ... | ... | ... | 41 | 2 | 9 |
| | | | | | | | | |
| | | | | | £ s. d. | | | |
| „ Social Meetings (Refreshments) | ... | ... | ... | ... | 18 | 12 | 7 | |
| „ „ „ (Attendants and Lighting) | ... | ... | ... | ... | 11 | 4 | 0 | |
| | | | | | | | | |
| | | | | | | 29 | 16 | 7 |
| „ Postages and Petty Cash | ... | ... | ... | ... | ... | 20 | 16 | 10 |
| „ Cheque Book | ... | ... | ... | ... | ... | 0 | 2 | 1 |
| „ Salary of Secretary | ... | ... | ... | ... | ... | 50 | 0 | 0 |
| „ Clerical Assistance (Branch B) | ... | ... | ... | ... | ... | 5 | 5 | 0 |
| „ Donation to Students Aid Fund for 1917 | ... | ... | ... | ... | ... | 10 | 10 | 0 |
| „ Purchase of £105 10s. 7d. War Loan | ... | ... | ... | ... | ... | 100 | 0 | 0 |
| „ Balance in hand... | ... | ... | ... | ... | ... | 84 | 0 | 6 |
| | | | | | | | | |
| | | | | | | £356 | 1 | 8 |

| ESTIMATED ASSETS— | | | | £ | s. | d. |
|-----------------------------------|-----|-----|-----|------|----|----|
| £305 10s. 7d. 5% War Loan at 94½ | ... | ... | ... | 288 | 0 | 0 |
| Balance in hand | ... | ... | ... | 84 | 0 | 6 |
| Subscriptions owing, estimated at | ... | ... | ... | 14 | 0 | 0 |
| | | | | £386 | 0 | 6 |

| LIABILITIES— | | | | £ | s. | d. |
|-----------------------------------|-----|-----|-----|------|----|----|
| Subscriptions paid in advance | ... | ... | ... | 38 | 7 | 6 |
| Donation to Students Aid Fund | ... | ... | ... | 10 | 10 | 0 |
| Excess of Assets over Liabilities | ... | ... | ... | 337 | 3 | 0 |
| | | | | £386 | 0 | 6 |

| OUTSTANDING SUBSCRIPTIONS— | | | | £ | s. | d. |
|--------------------------------|-----|-----|-----|----|----|----|
| 106 Subscriptions (62 Members) | ... | ... | ... | 43 | 17 | 6 |

We have this day examined the above Accounts, with the Vouchers appertaining thereto, and find the same to be correct, the Balance carried forward being £84 0s. 6d. We have also had exhibited to us Certificates for £305 10s. 7d. Five per Cent. War Stock, 1929-1947.

CHAS. S. COOK, } *Hon.*
SYDNEY SCOTT, } *Auditors.*

25th January, 1919.

The nomination by the Committee of Sir A. C. Mackenzie as President, and of Mr. Ben Davies, Mr. Fred King, Mr. T. A. Matthey, and Dr. H. W. Richards as Vice-Presidents, was approved, the nominees being unanimously elected.

The Secretary reported that Mr. William Adlington had presented the Club with £100, which had been invested in War Stock. As a mark of appreciation, the Committee nominated Mr. Adlington for election as an Honorary Member. This was carried by acclamation, coupled with a very hearty vote of thanks to Mr. Adlington for his generosity.

The voting for the vacancies on the Committee resulted in the election of Messrs. Spencer Dyke, Ambrose Coviello, Alfred Quaife, and Herbert Walenn. The Hon. Treasurer and the Secretary were re-elected, and Messrs. J. Edward Hambleton and James Walsh were elected Hon. Auditors.

A vote of thanks to the officers for their services during the year was carried on the proposition of Mr. F. Ernest Osborne, seconded by Mr. Walsh, and a similar vote to Mr. Knott for his conduct in the chair, closed the proceedings.

Branch B held their Annual General Meeting at the R.A.M. on February 11th, Mr. Thomas B. Knott in the chair. The Hon. Secretary read the following Report of the Committee for the year 1918:—

The Committee has much pleasure in recording another very successful year.

Especially satisfactory is the large increase in the membership. The total to December 31st is 187 against 160 in 1917. Forty-nine of the number joined last term, and are therefore considered members for 1919. The new year has opened well with a further 40 new members who have been enrolled since December 31st, so the total membership exceeds 200.

Two Social Meetings have been held, and both were largely attended. A third Meeting was arranged in conjunction with Branch A and the Society of British Composers, to take place in December. It had to be postponed until January 11th, but, on this occasion, there was a record attendance. A comparatively small party went to Hampton Court last July, but the members present on that occasion had quite an enjoyable time in spite of the threatening rain.

The Committee desire to take this opportunity of thanking those members and friends who have assisted them as performers, or in various other ways.

The following students were elected or re-elected to the Committee: Mr. Russell E. Chester (Hon. Sec.); the Misses Ethel Bartlett, Gladys Chester, Gladys Rolfe, Florita Richards, Cynthia Cox, Kathleen Levi, Christabel Edwards, Alice Wright, and Betty Shields; Messrs. Paul Kerby, Paul Beard, and Sidney Ellis.

Mrs. Florence Russell and Mr. T. B. Knott were co-opted as representatives of Branch A.

The proceedings terminated with a vote of thanks to the Chairman.

Then followed a largely-attended and very successful Social Meeting.

Branch B held a successful meeting on March 18th, when the programme was supplied by students from the Guildhall School of Music. The items were mostly vocal, but there were also solos for the organ, the violin, the violoncello, and the pianoforte. Mr. Landon Ronald, who had personally interested himself in the preparation of the programme, was present, and, in the course of the evening, Sir Alexander Mackenzie, as President of the Club, made a short speech of welcome and thanks to Mr. Ronald and his students.

Pro Patria.

| | |
|----------------------|-------------------|
| WILLIAM H. BAMBRIDGE | GILBERT BOLTON |
| W. ROLPH BOTTING | EDWARD H. COLE |
| GODFREY D. GARDNER | LEONARD HART |
| HUBERT KIVER | ALBERT MAIDEN |
| WILLIE B. MANSON | WILFRED PAGE |
| W. J. PERRY | HENRY S. SANDERS |
| HARPER SEED | FRANCIS J. THORNS |
| ARTHUR B. WILKINSON | |

Memorial Service.

On March 19th, a Memorial Service was held for those members of the Royal Academy of Music and the Royal College of Music who have fallen in the war, and surely no more fitting place could have been selected than the Temple Church, where lie the bones of those Crusaders of old who fought for the delivery of the Holy Sepulchre. Centuries after, it has fallen to the lot of this country to complete the work to which they ineffectually set their hands, and no one could help being stirred by the thought of the courage of those knights of to-day who proved that as brave hearts beat under the khaki of the 20th century as under the mail of the 13th.

The Service was conducted by the Master of the Temple, assisted by the Sub-Dean of His Majesty's Chapels Royal, and the music was arranged by Dr. Walford Davies and Dr. H. W. Richards. After the singing of Byrd's "Justorum animae," Corder's Elegy for twenty-four violins and organ was played by professors and students of the Academy, conducted by Sir A. C. Mackenzie. College students then sang Parry's Song of Farewell, "There is an old belief," under the direction of Prof. H. P. Allen. Then followed a short Requiem, after which the Rev. Edgar Sheppard read the Commendation, in which were included the names of those in whose memory the Service was held. The postlude for violins and organ, specially written by Sir Alexander, brought to a dignified end a Service, impressive and uplifting, without being too elaborate. It was a unique occasion.

Obituary.

It is with much regret that we record the death of the following, whereby the Academy and the Club have sustained a severe loss.

DR. W. G. McNAUGHT.

The death took place, on October 13th, of Dr. William Gray McNaught, the editor of *The Musical Times*. It was while engaged on his duties at Messrs. Novello's in connection with that post that he was taken ill on the 11th. After being medically attended to, he went home. He seemed considerably better the following day, but passed away in his sleep from heart failure in the early hours of Sunday morning. He was born at Stepney on March 30th, 1849, the second son of Mr. Donald McNaught, of Greenock. After leaving school, he entered a City office, but music soon claimed him. He had already become familiar with the Tonic Sol-Fa System, and, continuing his musical studies, at the age of 22 he was successful in gaining a certificate for theory at the Society of Arts. Forsaking business, he entered the Royal Academy of Music, where he remained for seven years, and on leaving was made an Associate, a distinction followed in 1898 by that of Fellow. In 1872 he formed a large choir at Stepney, which, under his direction, gained the prize of £100 given at the National Musical Meeting at the Crystal Palace that year, this choir two years later being transferred to the Bow Institute, where eventually it became known as the Bow and Bromley Institute Choir, which he conducted for sixteen years. His marriage to Miss Clara Waller, the accompanist to the Society, who also had studied at the Academy, took place in 1878. For many years Dr. McNaught was closely associated with the late Sir John Stainer, under whom he served as Assistant Inspector of Music in the Education Department from 1883 to 1901, resigning the post shortly after the death of his chief. In 1896 the degree of Mus.D. Cantuar' was bestowed upon him. His activities were many and various. Besides editing *The Musical Times*, in succession to the late F. G. Edwards, he also edited *The School Music Review* from its establishment in 1892, was examiner for the Society of Arts from 1893, wrote several educational works, and edited a vast quantity of vocal music; but it was as an adjudicator at Musical Competition Festivals that he was most widely known. In this capacity he was very popular, for he not only knew his own mind, but could always give reasons in support of his opinions, while his kindly manner always softened the effect of adverse decisions.

STEPHEN KEMP.

Stephen Kemp, who passed away on October 30th, was a native of Great Yarmouth, where he was born on November 8th, 1849. While still a lad, he became a student at the Academy, where he gained a Scholarship. His masters included Sterndale Bennett, Otto Goldschmidt, the two Macfarrens, George and Walter, John Goss, and Ernst Pauer. On the opening of the National Training School of Music, he was appointed Professor of the Pianoforte, a post which was continued when the School developed into the Royal College of Music. He also filled similar positions at the Academy and at the Guildhall School of Music. Mr. Kemp was a man of modest and amiable demeanour, which endeared him to his numerous friends and pupils.

H. R. EYERS.

Henry Robert Eyers was born in 1843 at Portsmouth, where his parents were living at the time, but he was of a Dorset family, his father being a highly-esteemed citizen of Blandford in that county, and a man devoted to music as an amateur. When quite a small boy, H. R. Eyers was sent to Weymouth with the idea of his becoming an articled pupil to a musical man there. The arrangement, however, did not prove successful, and he returned to Blandford. At the age of about sixteen, it was intended to send him to Germany for his musical education, but on the advice of a friend he entered the Royal Academy of Music instead, since when, until the day of his death, he maintained an unbroken connection with the Institution of sixty years. At the Academy he came into close contact with Sterndale Bennett, G. A. Macfarren, Walter Macfarren, and Ernst Pauer, and being gifted with a most retentive memory, his mind was a storehouse of recollections of the Academy in those days when it was conducting that struggle against adverse circumstances, which was later to place the Institution on that course of success which it has since pursued.

On ceasing to be a student he was appointed a Professor of the Pianoforte and Director of the Sight Singing Classes, then a fresh departure in the Academy curriculum, and in both these capacities his able, thorough, and conscientious methods gave students a solid foundation of proficiency. To these duties he added those of Assistant to the Principal, which he held for several years until the work proved to onerous for him to carry on with his teaching. Next to a country life, Mr. Eyers dearly loved choir training. On several occasions he conducted a select choir of R.A.M. Students at the Prize-givings and at the Imperial Institute, while those who heard the Alma Mater Male Voice Choir, mainly consisting of R.A.M. Students, will recollect to what a high pitch of efficiency he brought it. He was one of the examiners for the R.A.M. Local Examinations before the days of the Associated Board, and continued in a similar capacity with the latter body and for the L.R.A.M. Diploma to the end of his life. He passed away in his sleep from heart failure on January 12th. He married a fellow-student, Marian Walsh, who, like himself, was a pupil of Pauer's. This gifted and amiable lady pre-deceased him by some years. Mr. Eyers was a man of unswerving adherence to what he thought to be right, and throughout his life he performed many acts of unostentatious kindness to those he considered worthy of a helping hand.

WILLIAM FRYE PARKER.

Mr. Parker, who died on February 20th, was born at Dunmow, Essex, in 1855. Under the care of his father he studied music to such advantage that even at the age of seven he had won a local reputation as a violinist. In 1867 he went to the Academy, studying his instrument under the late Prosper Sainton, and at the age of sixteen was engaged to play as a first violin at the Opera under Costa. Thus began a long association with operatic work, not only with Costa, but also at the Royal English Opera House, known to the present generation as the Palace Theatre, where he was leader during the run of Sullivan's "Ivanhoe," while in the same capacity he played at the London seasons of the Carl Rosa Opera Company. He also acted as principal violin for many years at the Philharmonic Concerts, the Promenade Concerts, and at Leeds, Cardiff, Three Choirs, and Handel Festivals. Mr. Parker also had an extensive teaching connection, and was a Professor of the Violin at the Academy and at the Guildhall School of Music.

HILDA WILSON.

This well-known vocalist, who in private life was Mrs. Ashley Hart, was born at Monmouth on April 7th, 1860, and died at Bournemouth on December 14th, 1918. Her father was a musician, and thus her early years were passed in a musical atmosphere. After gaining a reputation as a singer in Gloucester and the vicinity, she came to London in 1879 to study at the Academy, where her professor was Mr. William Shakespeare. Here she gained the Westmorland Scholarship and the Parepa Rosa Prize and soon established for herself a position as one of the leading contraltos of the day, appearing with great success at the principal Festivals throughout the country. She was a sister of the late H. Lane Wilson, well known for his songs and other compositions.

H. S. SANDERS.

Henry Sacheverel Sanders was educated at Exeter and later at Marlborough College, for which latter he gained a scholarship. On leaving there, he went to Magdalen College, Oxford, eventually taking his M.A. degree. At Michaelmas, 1905, he entered the Academy, where he remained for four years, studying singing at first under Mr. Ffrangon Davies, and then under Dr. Lierhammer, and viola with Mr. Lionel Tertis. When war broke out, he enlisted in September, 1914, in the Queen Victoria Rifles (9th London), obtained his stripes, and in October, 1915, was gazetted to the 6th Royal Warwickshire Regiment, being promoted to 1st lieutenant in July, 1917. Engaged on home service until May, 1918, he was then drafted to France, and remained at Rouen until August 17th, when he took his detachment up to the front. Four days later, whilst leading his platoon, he was shot through the heart at Achiet-le-Petit.

ARTHUR O'LEARY.

A link with a past generation was severed when Arthur O'Leary passed away on March 12th. He was born at Tralee, Ireland, on March 15th, 1834, and early developed musical gifts, being sent to Leipzig Conservatorium in 1847. Here he stayed for five years, studying with Moscheles, Plaidy, Hauptmann, Richter, and Julius Rietz, besides making the acquaintance of many noted musicians, amongst whom were Mendelssohn and Robert Schumann and his wife. On returning to England, he entered the Academy, where he studied with Cipriani Potter, and Sterndale Bennett. In 1856 he was appointed a professor, a position he held until 1903. He was also on the staff of the National Training School of Music. In 1860 he married a fellow student, Rosetta Vining, who pre-deceased him. Mr. O'Leary, besides composing a considerable quantity of music, also edited Sterndale Bennett's pianoforte works, Bach's Christmas Oratorio, and a number of masses.

Organ Recitals.

Dr. G. J. Bennett, at Lincoln Cathedral (February 19th).
Miss Elsie Cocks, at the Baptist Church, Paignton (November 13th).
Mr. G. D. Cunningham, at Christ Church, Newgate Street, E.C. (June 19th); at St. Clement Danes, Strand, W.C. (August 21st); at Hope Street Church, Liverpool (October 17th); at the Wesleyan Church, Stratford (November 2nd); at the Congrega-

tional Church, Palmers Green, N. (November 14th); at St. John's, Red Lion Square, W.C. (January 9th); and at St. Mary Redcliffe, Bristol (January 13th).

Mr. Fred Gostelow, at Luton Parish Church (October 2nd, December 5th, and January 15th).

Mr. Charlton T. Spear, at the Parish Church, Sutton, Surrey (September 8th, October 13th, November 24th, and December 8th).

Mr. W. W. Starmer, at St. John's Free Church, Tunbridge Wells (January 29th).

New Music.

Bennett, G. J.
 "A Carol of Peace," (Novello & Co.)
Farjeon, Harry.
 "Five little Melodies," for Pianoforte ... (Anglo-French Music Co.)
 "Peter Pan Sketches," for Pianoforte ... (Newman Publishing Co.)
Foster, Myles B.
 "O thou Sword of the Lord," Introit for Chorus,
 Orchestra, and Organ (Novello & Co.)
Jenner, Harold.
 "There's a fresh Breeze blowing," Song ... (Metzler & Co.)
Matthay, Tobias.
 "Five Cameos for Miniature Players" Op. 29,
 for Pianoforte (Anglo-French Music Co.)
Turner, Olive.
 "Cradle Song of the Coast," Song ... (J. B. Cramer & Co.)

Our Alma Mater.

At the Chamber Concert, on November 4th, some singing was heard from the Ladies' Choir conducted by Mr. Henry Beauchamp, in two parts—songs by Elgar, "The Snow" and "Fly, Singing Bird." Miss Christian McGregor and Miss Dorothy Munns played Liszt's "Waldestrauchen" and First Movement of B. J. Dale's pianoforte Sonata in D minor respectively. Miss F. M. Lockwood was violinist in two pieces by Sarasate, and the Misses Olga Mills, Hilda Dederich, Ethel Kennedy, and Mr. H. W. Braithwaite, pianists; Miss Dorothy Chalmers, violinist, and Miss Millie Stanfield, cellist, had also a place on the programme. The vocalists were Mrs. Doris Portlock, Miss Elsa Macfarlane, Mr. Sydney Ellis, and Miss Violet Drummond, the last singing Fauré's "Ici Bas" and "Sylvie."

The Chamber Concert, on November 20th, included a performance of Sydney Rosenbloom's Violin and Pianoforte Sonata in C minor by Miss Gladys and Mr. Russell Chester. Miss Peggy Cochrane, winner of the Dove Prize, accompanied her three songs—"The Ghost," "Reverie," and "Summer Song," which were sung by Miss Adah Rogalsky. Other performers were:—Miss A. Goldstein and Harry Isaacs, pianists; the Misses H. Arnold, L. Phillips, D. Griffiths, and N. Parker, cellists; and vocalists, the Misses I. Archibald, E. Beachcroft, N. Morgan, and J. Russell, while Paul Beard gave Saint-Saëns' Introduction and Rondo Capriccioso for violin.

At the Orchestral Concert given at Queen's Hall, on December 12th, under the Principal's conductorship, Miss Dorothy Chalmers appeared as soloist in Sir Alexander Mackenzie's "Pibroch" Suite. Several other pianoforte and violin students also gave examples of concerted music, while Miss Adah Rogalsky sang the "Benedictus" from Dr. Ethel Smyth's Mass in D, the chorus being sung by the Ladies' Choir, under Mr. Henry Beauchamp's direction. The choir also provided the chorus to a song, "Carry on the Flag" by Alan Grayle, which was sung by Captain Frederick S. Jasper, M.C.

Under the direction of Mr. Acton Bond, the lady students gave a representation of Shakespeare's "Midsummer Night's Dream," on December 10th, the performance being repeated on the 11th with interchanged cast. A simple arrangement of curtains and screens transformed the platform of the hall into a very presentable stage, and the dresses and make-up were excellent. The cast included Miss Peggy Thomson as *Hermia*, Miss Gladys Rolfe as *Helena*, by Miss Alison Macdonald and Miss Phyllis Bradley as *Lysander* and *Demetrius*, respectively, and by Miss Cynthia Cox as *The Duke*, and Miss Eileen Bowen as *Hippolyta*. *Oberon* and *Titania* were sustained by Miss Kitty Bowen and Miss Vera Castell, and *Bottom*, the weaver, was allotted to Miss Gwen James. Miss Enid Carrell was *Puck*. The music was provided by a small string band and pianoforte, and a vocal quartet.

At the Organ Recital, on February 3rd, the works chosen were from Bach, Mendelssohn, Rheinberger, Stanford and Charles Macpherson, a Prelude and Fugue by the last being played by Ronald Chamberlain. The other soloists were the Misses F. Cook, E. Revell, and J. McNeill, and Allan Bush, William Veitch and Malcolm Boyle. A violin solo by Master J. Pougnet, and songs, were also included in the programme, and a rendering of Rheinberger's Suite for organ, violin and violoncello (1st movement), was given by the Misses F. Scott, D. Chalmers and L. Phillips.

A Chamber Concert was given on February 17th, concerted music and vocal and instrumental solos being rendered by a large number of students, amongst them being the harp playing of Emelie Roberts, the Shakespearian recitation by Mollie M. Halse, and the rendering of Lizst's Study in D flat by Arthur L. Sandford. Mention should also be made to two songs by Harry Isaacs, a student, which were sung by Rene Blackie.

The operatic performance on February 24th drew a large audience. Two short operas were chosen, Cuthbert Nunn's "The Nightingale and the Rose" and a new work in one act, "Drinos and Cassandra" (the libretto by K. Jackson) by Arthur Sandford, student. In the former, Marjorie Perkins appeared as the *Nightingale*. The other characters, the *Student*, the *Rose*, and the *Burgomaster's daughter*, were sustained by Mollie Halse, Edith Bartlett, and Inie Bell. In Arthur Sandford's little opera, the parts of *Cassandra*, the wife, and *Melissa*, her companion, were acted and sung by Rene Blackie and Thelma Howarth respectively, *Drinos*, the husband, being allotted to Sydney Ellis, and *Gregoros*, his friend, to Captain F. S. Jasper.

Selections from the Ballet, "Princess Gioao" (conducted by the composer, Mr. Colin Macleod Campbell) were given by students, under the direction of Madame La Foy. In the absence of Mr. Henry Beauchamp through sudden illness, Mr. F. Corder conducted.

A second performance was given on February 25th, with somewhat altered casts.

Academy Letter.

The Art has suffered a severe loss in the passing of Sir Hubert Parry. At the commencement of the orchestral rehearsal on Tuesday, October 8th, the Principal referred feelingly to this sad event. A fuller account of the proceedings on that occasion will be found on page 1. Few will have forgotten Sir Hubert's speech to the R.C.M. Students (quoted in this Magazine at the time) after the Academy had migrated to its present home. His words, it will be remembered, breathed a generous enthusiasm for the progress of the R.A.M., and contained a graceful tribute to its work. It may be mentioned that Sir Hubert studied for a time under our late Principal, Sir George Macfarren. On the day of the funeral, the Academy was closed.

The Principal is delivering a Friday Evening Discourse, at the Royal Institution, on May 23rd, his subject being "Sir Hubert Parry, his works and place among British Composers."

Death has, alas! been only too busy since the last Academy Letter appeared, no fewer than six of our Fellows having passed away—Stephen Kemp, Professor both at the R.A.M. and R.C.M.; Dr. W. G. McNaught, Editor of the *Musical Times*, and famed throughout the land for his festival adjudicating; Hilda Wilson, Westmorland Scholar, 1880 (re-elected 1881), a familiar figure at the leading festivals and concerts; Henry R. Eyers, for many years Director of the Sight-Singing Classes, as well as a Professor of the Pianoforte; W. Frye Parker, Professor since 1882, leader of the Carl Rosa Co. and the Philharmonic for a considerable time; Arthur O'Leary, who entered the Academy as far back as 1852, afterwards becoming a Professor of the Pianoforte. He enjoyed the friendship of Mendelssohn, and among his pupils he counted Sir Arthur Sullivan and Sir Charles Stanford. Space prevents anything further than these brief details, but fuller particulars will be found on pages 16-18. Suffice it to say, each of these notable ex-students whose loss we deplore, rose to prominence in their different branches, and their personalities endeared them to all those who were fortunate enough to be brought into contact with them.

On Saturday, February 8th, a Memorial Service was held in Southwark Cathedral, for musicians who had fallen in the war, under the auspices of the I.S.M. A sadly lengthy Roll of Honour was read from the lectern by Sir Alexander Mackenzie.

At the Temple Church, on March 19th, a special Memorial Service was held for the members of the R.A.M. and R.C.M. who have made the great sacrifice, the musical portion of this impressive service being arranged by Major Walford Davies and Dr. H. W. Richards. The music included F. Corder's Elegy for 24 Violins and Organ, "There is an old belief" (Parry), A short Requiem (Walford Davies), and a Postlude specially written by the Principal. The Roll of Honour was read by our Honorary Chaplain, Rev. Canon Edgar Sheppard, C.V.O., D.D.

Most of our Professors have now returned from their naval and military duties, and a record number of students has entered during the current term.

The following elections have taken place:—*Fellows*: Olive Turner, Claude Pollard, Felix Swinstead. *Associates*: H. Joyce Ansell, Phyllis Dora Blaine, Margery Cunningham, Elsie Finch, Dorothy Godwin, Isabel Winton Gray, Marjorie Rosabel Hatchard, Dorothy Gertrude

Howell, Bertha Lewis, Evangeline Livens, Constance Kathleen Newell, Elsie Nicholl, Margaret Muriel Guinivere Portch.

The usual terminal Chamber and Orchestral Concerts have taken place, also the Annual Organ Recital.

On December 10th and 11th, the Dramatic Class, under the direction of Mr. A. Acton Bond, gave performances of "A Midsummer Night's Dream;" and on February 24th and 25th, performances were given of a new opera, "Drinos and Cassandra," by Arthur L. Sandford (Sir Michael Costa Scholar). The programme also included Cuthbert Nunn's "The Nightingale and the Rose," and a selection from a Ballet, "Princess Gioao," by Colin Macleod Campbell, an ex-student, the last named being conducted by the composer. In the unavoidable absence through illness of Mr. Henry Beauchamp, Mr. F. Corder ably conducted the operas at short notice.

We are indebted to Mrs. Humfrey, of Abergavenny, for a valuable gift of chamber music to the Library.

The following awards have been made:—*Westmorland Scholarship*, Mollie M. Halse; *Broughton Packer Scholarship (Violin)*, Dorothy Chalmers; *Potter Exhibition*, Hilda Dederich; *Rutson Memorial Prize*, Rene Blackie; *Sainton-Dolby Prize*, Etta Crossman; *Battison Haynes Prize*, Edmund T. Jenkins; *Philip L. Agnew Prize*, Bryden C. Monteith; *Fred Walker Prize*, Edith Bartlett; *Hine Prize*, Desirée MacEwen; *Sterndale Bennett Prize*, Desirée MacEwen; *Goldberg Prize*, Gwladys Partridge. W. H.

Notices.

1.—"The R.A.M. Club Magazine" is published three times a year and is sent gratis to all members on the roll. No copies are sold.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All notices, &c., relative to the Magazine should be sent to Mr. J. Percy Baker, 12, Longley Road, Tooting Graveney, S.W. 17.

The Committee beg to intimate that those members of Branch A who desire to receive invitations to the meetings of Branch B, should notify the same to Mr. Russell Chester, at the Royal Academy of Music.

N.B.—Tickets for meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.